



D A N C E

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E N S E M B L E

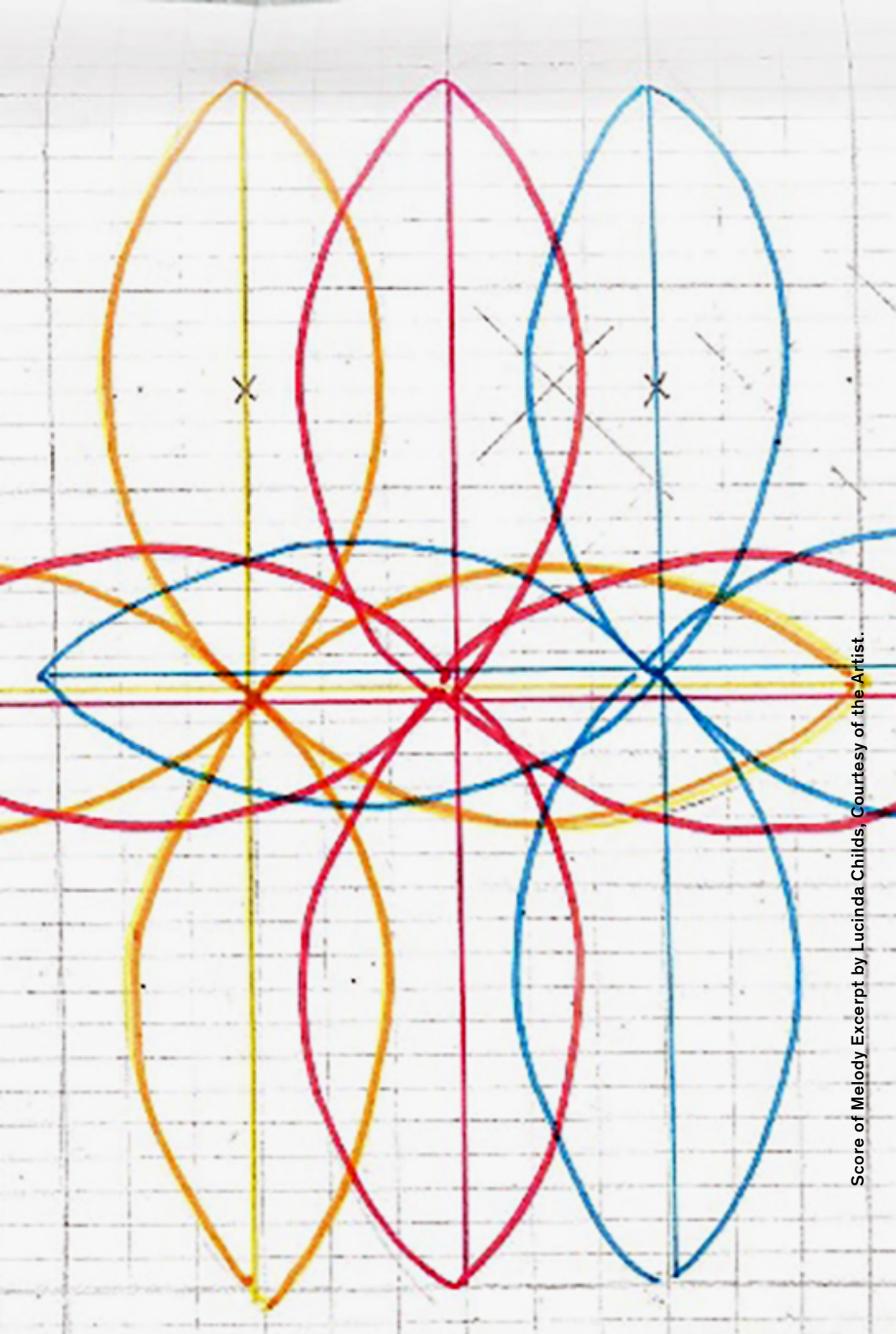
THE DANCE ON ENSEMBLE

The Dance On Ensemble was founded in 2015 by the Berlin-based cultural non-profit organisation Diehl+Ritter as part of the Dance On initiative that celebrates the artistic excellence of dancers aged 40+ and explores the relationship between dance and age both on stage and in society. Working with internationally renowned choreographers and directors including among others Rabih Mroué, Deborah Hay, Lucinda Childs and Jan Martens, the Dance On Ensemble is developing a repertoire of ground-breaking and challenging contemporary dance works. Its aim is to create a solid base for a rich and ambitious future repertoire for dancers 40+.

As a member of the Dance On Ensemble since the beginning of the project, Ty Boomershine is responsible for its artistic direction since 2019. Further members of the Dance On Ensemble are: Gesine Moog, Emma Lewis, Tim Persent, Miki Orihara, Christine Kono, Anna Herrmann, Marco Volta, Lia Witjes Poole and Jone San Martin, Omagbitse Omagbemi, Javier Arozena– all of them are professional dancers between the ages 43 to 71 who have danced in leading com-

panies, among them Lucinda Childs Dance, Ballet Frankfurt, Martha Graham Dance Company, Netherlands Dance Theater, Hamburg Ballet and Cullberg Ballet.

DANCE ON has created strong alliances with co-production partners – on a national and international level, among them Kampnagel Hamburg, tanzhaus nrw, Berliner Ensemble, Münchner Kammerspiele, Sadlers Wells London, Holland Dance Festival, STUK House for Image, Dance and Sound, ONASSIS STEGI Athens, Belgrade Dance Festival, and ADC – Association pour la Danse Contemporaine Genève. These alliances will ensure the DANCE ON concept is implemented sustainably and make an active contribution to establishing a dance repertoire 40+.



WORKS IN SILENCE

Choreography: Lucinda Childs

Staging: Ty Boomershine

Untitled Trio I

Premiere June 1, 1968 / 1973; Judson Memorial Church,
New York, NY

Congeries on Edges for 20 Obliques

Premiere March 8, 1975; Y.M.C.A. Nyack New York

Katema

Premiere March 12, 1978; Stedelijk Museum, Amsterdam

Untitled Trio II

Premiere 1973, Whitney Museum of American Art, New York

Radial Courses

Premiere June 23, 1976; Washington Square Methodist
Church, New York, NY

Melody Excerpt

Premiere November 3, 1977; Brooklyn Academy of
Music, Brooklyn, NY

[Trailer](#)

Cast: Ty Boomershine, Anna Herrmann, Emma Lewis, Gesine Moog, Omagbitse Omagbemi, Lia Witjes-Poole

Lighting: Martin Beeretz

Sound: Matfef Kuhlmeij

Costume: Alexandra Sebbag

World Online Premiere: 18–20 December 2020,
STUK – House for Dance, Image and Sound

Duration: 60 minutes. 6 dancers.

The WORKS IN SILENCE offer insight into a decisive development phase of one of the most important choreographers of the 20th century.

This collection of early works from the extensive repertory of Lucinda Childs is specifically exciting both because of its rarity and due to its importance in the dance field. Most of these works have not been seen since they were shown in the 1970's. In these dances Lucinda has left behind props, objects, the spoken word, symbolic movement, all hallmarks of the era of the Judson Dance theatre and chosen to focus on the passage of the body through space. To zero in on the essence of initial movement, which, for Childs, was the act of walking. From walking to running, to changing direction, to skipping, to leaping, illustrating

the evolution of movement into dance through the choreographic vision of Lucinda Childs.

“I think it’s very musical for dancers to share a pulse,” she says. “They have to listen to each other. That’s what a musical ensemble does. They tune in to each other in a very precise way.” This is a rare entrance into a crucial period of transformation by one of the world’s most important choreographers and directors, whose impact on both the world of the visual arts and influence on a generation of choreographers cannot be overstated. These works express a fragility and a humanity that is a perfect example of the value of experience, and ideally suited to a group of dancers that bring with them their own abundant histories and knowledge. In the act of stripping away all artifice and theatricality, the beauty and truth of wisdom is confronted, shared, and exposed.

Production: Dance On/DIEHL+RITTER

Co-production: STUK. House for Dance, Image and Sound/Münchner Kammerspiele

Funded by the Doppelpass Fund of the German Federal Cultural Foundation

Film / Password: Works In Silence



U N T I T L E D T R I O I

In 1973 Lucinda Childs revisited *Untitled Trio* (1968/73), which she had presented in embryonic form in 1968 in a one-off showing at Judson Memorial Church.

Childs resumed work on *Untitled Trio* in 1973, revising the choreography according to ideas she had been gestating about spatial schemes, in which the dancers remained in parallel or perpendicular relationship to each other. She devised a structure in which group unison was circumvented by a carefully calculated scheme of spatial and temporal modulations: “The dancers were continually grouped and regrouped in changing combinations of two in unison against one, moving further and further out in the space, and eventually proliferating the entire 40 foot x 40 foot area ... Thus while the material was repetitive,” she continued, “the same thing was never seen twice; there was always a variation in the movement sequence itself, or its speed, or its location in space, or finally, in the relationship (parallel or perpendicular) that one dancer had with the others.” The newly revised *Untitled Trio* was presented at the Whitney Museum of American Art in December 1973.



CONGERIES ON EDGES FOR 20 OBLIQUES

Congeries on edges for 20 Obliques which premiered at the Y.M.C.A. Nyack, New York in 1975, is a dance for 5 dancers based on pathways through space. After the dancers have established an eight-count walking pattern (with half-time and double time variants), they begin to fill the phrase with more elaborate movement. At its fullest, it contains two different jumps, a spin in a squat, and a cartwheel; then it empties back to walking. Not all the dancers execute the pattern-so-far together; you see one, now three, now two, now five spring into the air. Watching an individual, you see a phrase with a climax; watching the group, you see a pattern of unpredictable but steady pops and thrusts rise out of the texture of the walk.

Video excerpt

Videographer: Andy Mann. Dancers: Susan Brody, James Barth, Judy Padow, Nancy Fuller, David Woodberry. Filmed at Lucinda Childs Studio, New York, NY, March 4, 1975. Video courtesy of Lucinda Childs.

Password: congeries_on_edges_(cut)



K A T E M A

Katema premiered at the Stedelijk Museum in Amsterdam in March 1978. Childs performed Katema on tour during the late 1970s, across the United States and in Europe. Originally performed as a solo, for this iteration the dance has been re-designed for the first time as a duet. Katema takes place entirely on the same diagonal pathway. A simple walking pattern interspersed with pivot turns, backwards walking, and inward and outward turns accumulates over the course of five sections. A full diagonal crossing occurs once in section four and twice in succession in section five.

“Katema is the changed spelling of the word Katama which comes from a Wampanoag tribe word meaning “crab-fishing place.” However it is also the name of a harbour in Edgartown where I spent my childhood summers since 1944. Every few hours, the tide changes direction. Instead of having one opening to the sea, it has two openings. Currents can be rising from two directions, or falling when the current is moving either direction”. Lucinda Childs

[Interview with Lucinda Childs](#) by Ty Bommershine (excerpt), October 2020



U N T I T L E D T R I O I I

Lucinda Childs speaking about her work in the early 1970's said; "I felt that I needed to step outside of the world of objects and materials. I wanted to get back to movement, to simple movement ideas, without depending so much on the manipulation of objects and materials." (which had epitomised her work in the period of the Judson Dance Theater.)

Childs focused on developing choreography that stood on its own terms: movement in time and space devised within mathematically derived structures, with no other elements to distract, embellish, overwhelm, or otherwise demand attention.

With this exploration in simplicity and common place movement, encased in a frame of spacial rigour. Childs opens up a universe of possibilities that would inform not only her own work, but would also engage and entire generation of artists.



R A D I A L C O U R S E S

Radial Courses premiered in January 1976 at Washington Square Methodist Church in New York City. This dance is for four dancers spatially organised on four overlapping circles of the same size, which are equally distant from each other. There are three phrases, a walking phrase, and two skip hop phrases which are closely identical, however, in the second phrase there is an additional turn which throws the first phrase one beat out of sync with the second when they are executed simultaneously. While the walking phrase takes the dancer one half of the way around his or her given circle, the two skip hop phrases take him 3/4 of the way around. Thus the dancers start out at the same point but continually arrive at different points on their circle according to what combination of phrases they do or whether or not they shift from left to right in doing them. The pace of the dance is determined by the fastest possible walk that can be maintained.

Start of rehearsal (Teaser), September 2020, Leuven



M E L O D Y E X C E R P T

Melody Excerpt premiered at the Brooklyn Academy of Music in November 1977. Melody Excerpt is a dance for five. Performed in silence, three 10-count phrases are repeated in a systematized order, the pathways of which remain fixed throughout the dance. At no point in the dance is any pattern or combination repeated in exactly the same way, so that every 10-count section is unique. The pathways are intricately rehearsed and are adapted to the cast. The dancers are advised not to adjust for or to second-guess another's pathway because this dance can only be performed straight through if each dancer maintains concentration and fidelity to her individual trajectory. What may look at times like chaos is, in fact, precisely choreographed movement. The title Melody Excerpt refers to the 10-count phrasing of the work. Because phrases commonly occur in eight counts in western music, this 10-count phrasing leaves one musically "hanging." Thus, the melody becomes "excerpted."

Rehearsal (Teaser), September 2020, Leuven

DANCERS



Ty Boomershine (artistic director), USA 1968, studied dance at the Fort Hayes School for the Performing Arts in Columbus, Ohio, and earned his Bachelor of Fine Arts at Stephens College in Columbia, Missouri. He danced

with Dan Wagoner, DANCENOISE, Gus Solomons Jr., Bill T. Jones / Arnie Zane, Ton Simons, Merce Cunningham Repertory Ensemble, Lucinda Childs, Dance Works Rotterdam, LeineRoebana, Emio Greco | PC, Giulia Mureddu, and Nicole Beutler. He performed as a soloist in the 2012 remounting of Robert Wilson and Philip Glass's opera *Einstein on the Beach* and acted as the rehearsal director for Lucinda Childs' dances in the opera.

Ty worked as production tour manager for Pere Faura and Nicole Beutler, and as Rehearsal Director and curator of special events for ICK Amsterdam. He has been artistic assistant to Lucinda Childs since 2009. Ty joined the Dance On Ensemble in 2015 and was named Artistic Director in 2019.



Anna Herrmann, Switzerland 1979, began her dance education in Zurich. A full scholarship from Migros-Kulturprozent allowed her to study at the School of the Hamburg Ballett. In 1998, upon graduation, she was invited to

join The Hamburg Ballet. Anna has been a company member of Niedersächsische Staatsoper Hannover, Göteborgs Operan, Staatstheater Wiesbaden and later of the Nederlands Dans Theater where she performed from 2009 until 2016. Anna has had the privilege to create and collaborate with renowned choreographers, such as John Neumeier, Jiří Kylián, Mats Ek, Stephan Thoss, Crystal Pite, Leon/Lightfoot, Marco Goetze, Johan Inger, Franck Chartier, Sharon Eyal, Medhi Walerski among others. Since 2015 Anna is exploring her own choreographic voice and has served as guest teacher at The Royal Conservatoire Den Haag and Arts Umbrella Vancouver.

DANCERS



Emma Lewis, United Kingdom 1968, trained at the Arts Educational School and the Royal Ballet School in London. She began her career as a classical ballet dancer first in Zaragoza, Spain, and then in Florence, Italy. Rediscovering

contemporary dance she devoted herself to training in the Graham and Cunningham techniques at the London Contemporary Dance School, after which she joined Cullberg Ballet in Sweden staying for over eight years. During this time Emma worked with Mats Ek, Carolyn Carlson, Ohad Naharin, Jiří Kylián, Johan Inger and Philippe Blanchard among others. In France she works with Joelle Bouvier, Kader Belarbi and Eric Oberdorff of La Compagnie Humaine with whom she has collaborated for over 10 years. Emma Lewis is also a certified teacher in the Alan Herdman Pilates method since 15 years, working with professional dancers, school children, non-dancers and Parkinson sufferers.



Gesine Moog, Germany 1976, received her Bachelor of Arts at Frankfurt University of Music and Performing Arts 1997.

After graduating she danced for the Frankfurter Künstlerhaus Mousonturm, Staatstheater Mainz, Staatstheater Wiesbaden, Saarländisches Staatstheater Saarbruecken and Staatstheater am Gärtnerplatz Munich. In 2004 Gesine was named a “dancer to watch” by the magazine Tanz. In 2007 she toured Sweden with Riksteatern and Batsheva Dance Company’s production of Ohad Naharin’s Kamuyot. She was awarded the Riksteatern’s award for “Dancer of the year 2007” for outstanding performance and dedication. Since 2008 Gesine Moog has been a member of Cullberg Ballet, where she has worked with, among others, Mats Eck, Jiří Kylián, Crystal Pite, Johan Inger, Alexander Ekman, Gaetano Soto, Edouard Lock, Robert Cohan, Antony Rizzi, Benoit Lachambre, Eszter Salamon, Deborah Hay, Jefta van Dinther and Ian Kaler.

DANCERS



Omagbitse Omagbemi received her BFA in dance at Montclair State University. In 2012 she was awarded a Bessie for Sustained Achievement in Performance. She has performed nationally and internationally with the Punch-

drunk production “Sleep No More” in New York City and Shanghai as well as in works by Kat Válastur, Joanna Kotze, Yvonne Rainer, Neil Greenberg, Vicky Shick, Maria Hassabi, Heather Kravas, Jon Kinzel, Deborah Hay, Ralph Lemon, Wally Cardona, David Gordon, Jeremy Nelson, Keely Garfield, Irish Modern Dance Theater, Walter Dundervill, David Thomson, Anna Sperber, Bill Young, Pearson/Widrig Dance, Urban Bush Women, Shapiro & Smith, Gerald Casel, Barbara Mahler, Christopher Williams, Sean Curran and Kevin Wynn.



Lia Poole, Canada 1979, received her formal education at Arts Umbrella in Vancouver, British Columbia. While in their Youth Dance Company, she danced with renowned Canadian choreographers such as Joe Laughlin,

Gioconda Barbuto and Wen Wei Wang. Lia started her professional career in Toronto with Desroisiers Dance Theatre. Moving to the Netherlands she worked with Pieter de Ruiters, Jennifer Hanna, Itzik Galili, Omar Rajeh, Heather Ware, and LeineRoebana. Lia has also made two dance films with Ivar Hagendoorn. Lia has taught ballet and contemporary dance at the Amsterdam Academie voor Theater en Dans, The Dutch National Ballet Academy, Codarts in Rotterdam and has come full circle to Canada where she has been developing an international educational exchange between Arts Umbrella and the Dutch dance institutions.

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